

MOZART HAYDN

BEETHOVEN

MOZART

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

R.M.

HUGH BLAIR.

THE SONG OF

DEBORAH AND BARAK

THE H. W. GRAY CO.,
21 EAST 17th ST., NEW YORK.
SOLE AGENTS FOR
NOVELLO & CO. Lt. - London.

TWO SHILLINGS & SIXPENCE.

1.00

LONDON: NOVELLO & CO. LTD.

BACH

Complimentary.

SPOHR

MENDELSSOHN

WEBER

THE LIGHT OF LIFE

(LUX CHRISTI)

A SHORT ORATORIO

FOR SOLI, CHORUS, AND ORCHESTRA

THE WORDS WRITTEN AND ARRANGED BY THE

REV. E. CAPEL-CURE

THE MUSIC COMPOSED BY

EDWARD ELGAR.

(Op. 29.)

Price Two Shillings and Sixpence.

Full Score and Wind Parts, MS. String Parts, 13s. 6d.
Words only, 10s. per 100.

THE TIMES.

The oratorio, which is divided into sixteen numbers, including solos for all the principal voices and an orchestral prelude entitled "Meditation," occupies only the half of an ordinary evening's programme, and therefore has one attribute which makes for popularity. But it has many other besides. It is undeniably the work of a composer not only well cultivated and trained in his art but also gifted in no small degree. . . . On a first hearing the most impressive pieces seemed to be the first chorus, "Seek Him," and that entitled "Light out of darkness." In both of them the handling of the orchestra is masterly, and in the former, and again in the short fugal number, "The wisdom of their wise men," the composer is seen at his best as a writer for chorus.

DAILY TELEGRAPH.

It seems to me absolutely a fact that Mr. Elgar is a composer with whom we shall all have to reckon. He is still a young man. His residence far from London keeps him outside the most vigorous musical life of the country, yet the work under notice bears the unmistakable stamp of distinction, and affords proof of exceptional resources. . . . Mr. Elgar's power in dealing with the orchestra is, for one thing, of extreme value, and we know that he can conjure up melodies from their lurking places. . . . Much might be said in praise of details, but the "Light of Life" will be heard again, and afford another opportunity of discussing it. Enough now that the oratorio, while more valuable as a promise than as an achievement, is as an achievement that which makes promise well nigh as good as assurance.

STANDARD.

Mr. Elgar has not adopted any special style of composition, and he seems to be able to write fluently and freshly in any way he chooses. The vocal part-writing should be agreeable to the singers, and the orchestration is masterly without being too ambitious. In short, "The Light of Life" is a work of great merit.

DAILY CHRONICLE.

His instrumentation is ingenious and picturesque, without being unduly intricate; his solos are extremely grateful to the interpreters, and his choral writing is fresh and spirited. These are great recommendations for a work of this description.

SUNDAY TIMES.

The young Malvern teacher has uncommon talent . . . his sense of proportion and tone colour, and his knowledge of effect are quite exceptional, and albeit his themes are not always original, they impress in almost every case by their appropriateness of character and expressive force. . . . The best number in the work is the chorus "Light out of darkness," and this is of such excellence that I cannot help looking to Mr. Elgar for a really fine work when he comes across a "book" which appeals in every sense to his strong artistic temperament.

THE QUEEN.

His work excited considerable interest. Taken as a whole, we may without flattery say that the high anticipations formed were fully realised. . . . Mr. Elgar has set the libretto to music melodious in the extreme, and in which skilful orchestration is by far the most prominent feature.

KING OLAF

BY

H. W. LONGFELLOW & H. A. ACWORTH, C.I.E.

SET TO MUSIC FOR

SOPRANO, TENOR AND BASS SOLI, CHORUS AND
ORCHESTRA

BY

EDWARD ELGAR.

(Op. 30.)

Price Three Shillings. Cloth, gilt, Five Shillings.
Full Score and Wind Parts, MS. String Parts, 23s.
Tonic Sol-fa Edition (Choruses only), One Shilling and Sixpence.
Vocal Parts, One Shilling and Sixpence each.
Words only, 25s. per 100.

DAILY TELEGRAPH.

Mr. Elgar knows how to write effectively, both for vocal solo and chorus, and, as a matter of fact, he shows a peculiar sensitiveness to the effects which can be produced by such means. This is, perhaps, the most important revelation made by the new work, because found in connection with a rare gift of writing for the orchestra.

. . . To sum up a necessarily hurried judgment, "King Olaf" is a work of high importance, one which should turn expectant eyes upon its composer as a musician within whose reach, apparently, lies no common distinction. . . . Almost every number was applauded fervently, and, at the close, composer, soloists, band, and choir were privileged to divide amongst them the honours of an enthusiastic demonstration.

STANDARD.

Mr. Elgar has not only dealt with his subject in an extraordinarily spirited manner, but has written music full of energy, melodic beauty, and modern feeling in methods and general construction. . . . The music flows on with delightful freedom from laboriousness, the part-writing, both for voices and orchestra, is luminous, though certainly not easy, and if Mr. Elgar knows his Wagner, which unquestionably he does, there is no suspicion of plagiarism.

DAILY NEWS.

The choruses are, as a rule, very effectively written, particularly that devoted to the challenge of the god Thor, the two choral ballads, and the chorus in which the death of Olaf is described. The tenor solo descriptive of Olaf's return and two duets for soprano and tenor are also amongst the more important numbers. Mr. Elgar himself conducted the cantata, which had a splendid reception. . . . When the final chorus had been sung the audience, choir, and band simultaneously burst into enthusiastic applause and continued cheering loudly after the composer had left the platform.

DAILY CHRONICLE.

I have no hesitation in pronouncing it the most notable addition to native productions the year has hitherto afforded. . . . Mr. Elgar throughout his latest work makes considerable use of representative themes. He knows their value, and happily in his hands they are not dangerous tools. The ingenuity with which he employs them is remarkable, and as the majority are simple and well defined they are readily recognisable at any stage of the story. Great reliance is placed upon the orchestra for the expression of ideas growing out of the dramatic situation, the instrumentation being always vivid and bold in colouring. Of the grateful nature of the work for the chorus I have already spoken. To sum up, "King Olaf" is a work deserving another hearing as soon as possible.

ATHENÆUM.

Musicians spoke in praise of Mr. Edward Elgar's short oratorio "The Light of Life," produced at Worcester recently, and the Malvern composer has far surpassed his previous achievement in his latest work performed on Friday morning. The writing is from first to last luminous in design, picturesque in the orchestral colouring, and extremely felicitous as regards the vocal parts for soli and chorus.

NOVELLO'S ORIGINAL OCTAVO EDITION.

WRITTEN FOR THE WORCESTER MUSICAL FESTIVAL, 1902.

THE SONG OF DEBORAH AND BARAK

FOR

SOPRANO AND BARITONE SOLI, CHORUS AND ORCHESTRA

THE WORDS FROM HOLY SCRIPTURE

THE MUSIC COMPOSED BY

HUGH BLAIR.

PRICE TWO SHILLINGS AND SIXPENCE.
 SOLE AGENTS FOR
 NOVELLO & CO. LTD. LONDON.

LONDON: NOVELLO AND COMPANY, LIMITED
 AND
 NOVELLO, EWER AND CO., NEW YORK.

Copyright, 1902, by Novello and Company, Limited.

The right of Public Representation and Performance is reserved.

*The purchase of Scores and Parts carries with it the right of Public Performance. If it is desired to use
 hired or borrowed copies of Scores or Parts, the permission of the Publishers must be first obtained.*

M
 200
 2636 S

C

LONDON:
NOVELLO AND COMPANY, LIMITED.
PRINTERS.

THE SONG OF DEBORAH AND BARAK

The Words from the Fifth Chapter of the Book of Judges, mainly according to the
Revised Version.

DEBORAH *Soprano.*

BARAK *Baritons.*

AND CHORUS.

PART I.

SOLI (SOPRANO AND BARITONE) AND CHORUS.

Bless ye the Lord
For the avenging of Israel,
When the people willingly offered themselves.
Hear, O ye kings ; give ear, O ye princes ;

SOLO (SOPRANO).

I, even I, will sing unto the Lord ;
I will sing praise to the Lord God of Israel.

CHORUS.

Lord, when Thou wentest out of Seir,
When Thou marchedst out of the field of Edom,
The earth trembled, the heavens dropped,
The clouds also dropped water.
The mountains flowed away before the Lord,
Even you, Sinai, from before the Lord God of
Israel.

RECITATIVE (BARITONE).

In the days of Shamgar the son of Anath,
In the days of Jael, the highways were
unoccupied,
And the travellers walked through by-ways.

RECITATIVE (SOPRANO) AND CHORUS.

The rulers ceased in Israel, they ceased,
Until that I, Deborah, arose,
That I arose a mother in Israel.

RECITATIVE (BARITONE) AND CHORUS (TENORS
AND BASSES).

They chose new gods :
Then was war in the gates :
Was there a shield or spear seen
Among forty thousand in Israel ?

SOLI AND CHORUS.

My heart is toward the governors of Israel,
That offered themselves willingly among the
people :

Bless ye the Lord.
Ye that ride on white asses,
Ye that sit on rich carpets,
Ye that walk by the way
Tell of it.
Far from the noise of archers, in the places of
drawing water,
There shall they rehearse the righteous acts of
the Lord,
Even the righteous acts of His rule in Israel.
Then the people of the Lord went down to the
gates.

PART II.

SOLO (BARITONE) AND CHORUS.

Awake, awake, Deborah ;
Awake, awake, utter a song :

SOLO (SOPRANO) AND CHORUS.
Arise, Barak, and lead thy captivity captive,
thou son of Abinoam.

SOLI AND CHORUS.

Then came down a remnant of the nobles and the people ;
 The Lord came down for me against the mighty.
 Out of Ephraim came down they whose root is in Amalek ;
 After thee, Benjamin, among thy peoples ;
 Out of Machir came down governors,
 And out of Zebulun they that handle the marshal's staff,
 And the princes of Issachar were with Deborah ;
 As was Issachar, so was Barak ;
 Into the valley they rushed forth at his feet.

CHORUS.

The kings came and fought ;
 Then fought the kings of Canaan,
 In Taanach by the waters of Megiddo :
 They fought from heaven ;
 The stars in their courses fought against Sisera.
 The river Kishon swept them away,
 That ancient river, the river Kishon.

SOLI AND CHORUS.

O my soul, thou hast trodden down strength.

SOLO (BARITONE) AND CHORUS.

Curse ye Meroz, said the angel of the Lord,
 Curse ye bitterly the inhabitants thereof ;
 Because they came not to the help of the Lord,
 To the help of the Lord against the mighty.

SOLO (SOPRANO).

Blessed above women shall Jael be,
 The wife of Heber the Kenite,
 Blessed shall she be above women in the tent.
 He asked water, she gave him milk ;
 She brought forth butter in a lordly dish.
 She put her hand to the nail,
 And her right hand to the workmen's hammer ;
 And with the hammer she smote Sisera, she shattered his head ;
 Yea, she pierced and struck through his temples.

SOLO (SOPRANO) AND CHORUS.

At her feet he bowed, he fell, he lay :
 At her feet he bowed, he fell :
 Where he bowed, there he fell down—dead !

SOLI AND CHORUS (SOPRANOS AND ALTOS).

Through the window she looked forth and cried,
 The mother of Sisera cried through the lattice,
 Why is his chariot so long in coming ?
 Why tarry the wheels of his chariots ?
 Her wise ladies answered her ;
 Yet she repeateth her words unto herself,—
 Have they not found, have they not divided the spoil ?
 A damsel, two damsels to every man ;
 To Sisera a spoil of dyed garments,
 Of dyed garments of embroidery on both sides,
 Meet for the necks of them that take the spoil ?

SOLI AND CHORUS.

So let all Thine enemies perish !
 But let them that love Him be as the sun when he goeth forth in his might.

CONTENTS.

PART I.

							PAGE
PRELUDE, SOLI AND CHORUS	Bless ye the Lord ...	...	...	...	...	...	I
SOLO (Soprano) ...	I, even I, will sing unto the Lord	...	...	...	...	...	8
CHORUS ...	Lord, when Thou wentest out of Seir	...	...	...	...	...	14
RECITATIVE (Baritone) ...	In the days of Shamgar	...	...	...	...	...	22
RECITATIVE (Soprano) AND CHORUS ...	The rulers ceased in Israel	...	...	...	...	...	23
RECITATIVE (Baritone) AND CHORUS (Tenors and Basses) ...	They chose new gods	...	...	...	...	...	25
SOLI AND CHORUS ...	My heart is toward the governors of Israel	...	...	...	...	...	26

PART II.

PRELUDE, SOLO (Baritone), AND CHORUS ...	Awake, awake, Deborah	...	...	...	...	...	42
SOLO (Soprano) AND CHORUS	Arise, Barak	...	...	...	...	...	45
SOLI AND CHORUS ...	Then came down a remnant	...	...	...	...	...	46
CHORUS ...	The kings came and fought	...	...	...	...	...	55
SOLI AND CHORUS ...	O my soul, thou hast trodden down strength	...	...	...	...	...	61
SOLO (Baritone) AND CHORUS	Curse ye Meroz	...	...	...	...	...	63
SOLO (Soprano) ...	Blessed above women	...	...	...	...	...	66
SOLO (Soprano) AND CHORUS	At her feet he bowed	...	...	...	...	...	68
SOLI AND CHORUS (Sopranos and Altos) ...	Through the window she looked forth and cried	...	...	...	...	...	70
SOLI AND CHORUS ...	So let all Thine enemies perish	...	...	...	...	...	75

THE SONG OF DEBORAH AND BARAK.

PART I.

HUGH BLAIR.

Allegro maestoso. $\text{♩} = 108.$

DEBORAH (SOPRANO).

Bless ye the Lord, bless... ye the Lord for the a - veng-ing of

Is - ra - el, for the a - veng-ing of Is - ra - el, bless ye the Lord, bless.

... ye the Lord,

BARAK (BARITONE).

Bless ye the Lord, bless ye the Lord for the a - veng-ing of

B

when the peo-ple will-ing-ly

Is - ra-el, for the a - veng - ing of Is - ra-el,

B

cres.

offered themselves, . . . bless ye the Lord, bless . . . ye the

when the peo-ple will-ing-ly offered themselves, bless ye the

cres - cen - do. f

Lord,

Lord,

CHORUS.
SOPRANO. *sf*

Bless ye the Lord, bless . . . ye the Lord for the a - veng - ing of

ALTO. *sf*

Bless ye the Lord, bless . . . ye the Lord for the a - veng - ing of

TENOR. *sf*

Bless ye the Lord, bless . . . ye the Lord for the a - veng - ing, the a - veng - ing of

BASS. *f*

Bless ye the Lord, bless . . . ye the Lord for the a - veng - ing, the a - veng - ing of

when the peo - ple will - ing-ly

Is - ra - el, the a - veng - ing of Is - ra - el,

Is - ra - el, the a - veng - ing of Is - ra - el,

Is - ra - el, the a - veng - ing of Is - ra - el,

Is - ra - el, the a - veng - ing of Is - ra - el,

offered themselves,

when the peo - ple will - ing-ly offered themselves,

C

bless ye the Lord for the a -

bless ye the

C

cen - do. *f* cres - cen - do. *3* *3* *3*

DEBORAH. *Quasi Recit.* *f*

Hear, . . . 0 ye kings; . . .

give ear, . . . 0 ye prin-ces,

d = 96. *f* *sf* *p* *p*

E *f* *f* *jp* *rit.*

With spirit, but not too fast.

mf

I, e - ven I, will sing un - to the Lord;
 With spirit, but not too fast. $\text{♩} = 104$.

p

I will sing, will sing un - to the Lord,

cres - cen - do. $\overset{3}{\text{f}}$

I, e - ven I, will sing . . . un - to the Lord,

p $\overset{3}{\text{cres.}}$ $\overset{3}{\text{f}}$

mf

I, e - ven I, I, e - ven I,

p $\overset{f}{\text{p}}$

cres. $\overset{f}{\text{p}}$ $\overset{\text{F}}{\text{mf}}$

I will sing praise . . . to the Lord God of Is - rael, . . . I will sing

cres - cen - do. sf $\overset{\text{F}}{\text{p}}$ $\overset{3}{\text{p}}$

cen - - - do.

praise to . . . the Lord God of Is - ra - el, . . . I, e - ven

I, will sing . . . un - to the Lord ;

poco rall. G

hear, . . . O ye kings; . . .

poco rall. ♩ = 88. G

. . . give ear, . . . O ye prin - ces;

CHORUS.

cres.

Give ear, . . .

cres.

Give ear, . . .

cres.

Hear, . . . O ye kings; . . . give ear, . . .

cres.

Hear, . . . O ye kings; . . . give ear, . . .

cres.

H

f

hear, . . . O ye

H

mf

hear, . . .

H

sf

p

fp

3

Sheet music for a vocal piece. The vocal parts are in treble clef, and the basso continuo part is in bass clef. The vocal parts consist of three staves, each with a different vocal line. The basso continuo part is at the bottom, with a bassoon line above it. The vocal parts sing 'O ye kings; . . . give ear, . . . O ye princes;' in a repeating pattern. The basso continuo part provides harmonic support with sustained notes and bassoon entries. Measure numbers 3 and 3 are marked under the basso continuo staff.

Tempo 1mo.

Sheet music for a vocal piece. The vocal parts are in treble clef, and the basso continuo part is in bass clef. The vocal parts sing 'I, even I, will sing unto the - ces,' in a repeating pattern. The basso continuo part provides harmonic support with sustained notes and bassoon entries. Measure numbers 3 and 3 are marked under the basso continuo staff.

Tempo 1mo.

Sheet music for a vocal piece. The vocal parts are in treble clef, and the basso continuo part is in bass clef. The vocal parts sing 'Hugh Blair—The Song of Deborah and Barak.' The basso continuo part provides harmonic support with sustained notes and bassoon entries.

Lord, I will sing, will sing unto the

Lord, I, even I, will sing... unto the

Lord, I, even I,

I, even I, I will sing praise to the Lord God of

Is - ra-el... I will sing praise to... the Lord God of Is - ra-el...

I, even I, will sing unto the Lord, . . . I will
 sing, I . . . will sing . . . unto the Lord.

crescendo. *f*

rit.

Molto moderato. ♩ = 69.

diminuendo.

fp *fp* *p* *molto rall.* *sf* *pp*

Molto moderato, quasi Marcia.

14

$\text{♩} = 69.$

CHORUS.

Lord, when Thou went-est out of Seir,
when Thou
Lord, when Thou went-est out of Seir,
Lord, when Thou went-est out of Seir,
when Thou
Lord, when Thou went-est out of Seir,

marchedst out of the field of . . . E - dom,
when Thou marchedst out of the field of . . .
marchedst out of the field of . . . E - dom,
when Thou marchedst out of the field of . . .

the earth trembled, the heavens dropped, the clouds al - so
 cres.
 E - dom, the earth trembled, the heavens dropped, the clouds al - so
 cres.
 the earth trembled, the heavens dropped, the clouds al - so
 mf cres.
 E - dom, the clouds al - so
 cres. cres.

dropped wa-ter, the earth trembled, the
 dropped wa-ter, the clouds al - so dropped wa-ter,
 dropped wa-ter, the earth trembled, the
 dropped wa-ter, the clouds al - so dropped wa-ter,
 cres. f

K
 heavens dropped, f
 the heavens dropped, f
 heavens dropped, f Lord, when Thou
 the heavens dropped, f Lord, when Thou went - est out of
 V 3 V 3 K f

Lord, when Thou went-est out of Seir,

Lord, when Thou went-est out of Seir, when Thou went-est out of Seir,

went-est out of Seir, out of Seir, when Thou went-est out of Seir,

Seir, Thou went - est out, . . . Thou went-est out of Seir,

Org. Ped.

cres cen - do.

dim.

the earth trembled, the

the earth trembled, the

the earth trembled, the

the earth trembled, the

fp

fp

f

3

heavens drop-ped, the clouds al - so drop-ped wa - ter, the
 heavens drop-ped, the clouds al - so drop-ped wa - ter, the
 heavens drop-ped, the clouds al - so drop-ped wa - ter, the
 heavens drop-ped, the clouds al - so drop-ped wa - ter, the
 earth trem-bled, the heavens drop-ped, the clouds al - so
 earth trem-bled, the heavens drop-ped, the clouds al - so
 earth trem-bled, the heavens drop-ped, the clouds al - so
 earth trem-bled, the heavens drop-ped, the clouds al - so

M poco rit. Poco meno mosso.

drop - ped wa - ter.

drop - ped wa - ter.

drop - ped wa - ter. The mountains

drop - ped wa - ter. The mountains

M poco rit. Poco meno mosso.

18

The moun - tains flow - ed, flow - ed a - way, flow-ed a -

The moun - tains flow - ed, flow - ed a - way, flow-ed a -

flow-ed, flow - ed a - way, the moun - tains flow-ed, flow - ed a - way

flow-ed, flow - ed a - way, the moun - tains flow-ed, flow - ed a - way

sempre pp

Ped. * Ped. * Ped. *

way be - fore the Lord, the Lord God of Is - ra - el. The

way be - fore the Lord, the Lord God of Is - ra - el. The

be - fore the Lord, the Lord God of Is - ra - el. The

be - fore . . . the Lord, be - fore the Lord God of Is - ra - el. The

Ped. * Ped. * Ped. *

O Poco animato.

earth trem-bled, the heavens drop-ped, the clouds al - so

earth trem-bled, the heavens drop-ped, the clouds al - so

earth trem-bled, the heavens drop-ped, the clouds al - so

earth trem-bled, the heavens drop-ped, the clouds al - so

O Poco animato.

* 884

be-fore the Lord, be-fore the Lord.

Lord, when Thou went-est out of Seir, when Thou marchedst out of the

Lord, when Thou went-est out of Seir, when Thou marchedst out of the

Lord, when Thou went-est out of Seir, when Thou marchedst out of the

Lord, when Thou went-est out of Seir, when Thou marchedst out of the

field of . . . E - dom, when Thou marchedst out of the field of . . .

field of . . . E - dom, when Thou marchedst out of the field of . . .

field of . . . E - dom, when Thou marchedst out of the field of . . .

field of . . . E - dom, when Thou marchedst out of the field of . . .

allargando al fine. *cres* - cen - do. [^]

E - dom, when Thou went - est out of Seir, Lord, when Thou

cres - cen - do. [^]

E - dom, when Thou marchedst out of the field . . . of E - dom, Lord, when Thou

E - dom, Lord, when Thou went - est out of Seir, Lord, when Thou

cres - cen - do. [^]

allargando al fine. [^]

f *cres* - cen - do. [^]

Ped.

marchedst out of the field of E - - dom.

marchedst, when Thou march - edst out of E - - dom.

when Thou march - edst out of E - - dom.

marchedst out of the field of E - - dom.

fff

sf

p *pp*

Andante con moto. $\text{♩} = 88.$

BARAK. RECIT.

In the days of Sham-gar the son of A-nath, in the days of

R Ja - el, the high - ways were un - oc - cu-pied, and the

marcato.

f a tempo. p Ped. * Ped. *

tra - vel - lers walk - ed through by - ways.

poco cres. e accel. rall. Ped. * DEBORAH. RECIT.

The ru - lers ceas - ed in Is - ra-el, they ceas - ed in Is - ra-el, a tempo.

p Recit. pp cres. e accel.

S un - til that I Deb - or - ah a -

Animato. Animato.

f 3

rose, . . . that I a - rose . . . a mo-ther in Is - ra-el, a ..

mp

mp

mo - ther in Is - ra - el.

CHORUS. *Più vivo.*

Deb-or-ah, Deb-or-ah, Deb - or-ah a - rose
 Deb-or-ah, Deb-or-ah, Deb - or-ah a - rose
 Deb-or-ah, Deb-or-ah, Deb - or-ah a - rose a
 Deb-or-ah, Deb-or-ah, Deb - or-ah a - rose a

Più vivo.

f

a mo-ther in Is - ra - el.
 a mo-ther in Is - ra - el.
 mo-ther in Is - ra - el, a mo-ther in Is - ra - el.
 mo-ther in Is - ra - el, a mo-ther in Is - ra - el.

f *sf* *ff*

T

f *fp* *p* *pp* *rit.*

mf *Poco animato.* *p* *3*

They chose new gods, new gods; then was war in the gates: was there a *Poco animato.* $\text{d} = 96$.

sf *sf*

shield or spear, a shield or spear seen a - mong for - ty thou - sand in

pp *3*

Is - ra - el?

TENORS.

A spear, was there a shield or spear .. seen a - mong

BASSES.

A shield, a spear, was there a shield or spear .. seen a - mong

fp *3*

for - ty thou - sand in Is - ra - el?
 for - ty thou - sand in Is - ra - el?

DEBORAH.
Quasi Recit, slowly.

My heart is toward the gov-ern-ors of Is - ra - el, that offered themselves

Quasi Recit, slowly. $\text{d} = 58.$

will - ing - ly a - mong the peo - ple, my heart is toward the
 BARAK.

My heart is toward the gov - ern-ors of Is - ra - el, the

gov - ern-ors of Is - ra - el, that offered themselves will - ing - ly. Bless . . . ye,

gov - ern-ors of Is - ra - el, that offered themselves will - ing - ly. Bless . . .

Hugh Blair—The Song of Deborah and Barak.

bless . . . ye the Lord.
ye, bless ye the Lord.
CHORUS. *With spirit.*
Bless ye the
Bless ye the
Bless ye the Lord, bless ye the Lord, bless ye the
Bless ye the
With spirit. ♩ = 112.
molto cres. *f*

Lord, bless ye the Lord
 Lord, bless ye the Lord for the a - veng - ing of
 Lord, bless ye the Lord for the a - veng - ing of Is - ra - el,
 Lord, bless ye the Lord

for the a-veng-ing of Is - ra-el, bless . . . ye the Lord, bless ye the
 Is - ra-el, the a - veng-ing of Is - ra-el, . . . bless . . . ye the Lord, bless ye the
 bless ye the Lord, bless . . . ye the Lord, bless ye the
 for the a-veng-ing of Is - ra-el, bless ye the

*W*BARAK.

Hear, . . . O ye kings; give ear, . . . O ye
 Lord. Hear, . . . O ye kings; give
 Lord. Hear, . . . O ye kings; give
 Lord. Hear, . . . O ye kings; give
 Lord. Hear, . . . O ye kings; give
 Lord. Hear, . . . O ye kings; give
 W

mp *sf* *cres*

DEBORAH.

A musical score for a single voice. The vocal line consists of a single melodic line on a staff with five horizontal lines. The lyrics are: "Hear, . . . O ye prin-ces." The first note of the melody is a quarter note, followed by a eighth note, a sixteenth note, and a eighth note. The vocal line continues with a series of eighth notes. The lyrics "O ye" are on the same note as the first eighth note of the vocal line. The lyrics "prin-ces." are on the same note as the second eighth note of the vocal line.

kings ; I, e - ven I, will sing . . un - to the

Lord; I will sing praise unto the Lord God of Is - ra - el.

... poco. *f* *mf* *cres* *cen* - do.

CHORUS. *f poco animato.*

Bless ye the Lord, bless . . . ye the Lord for the a - *poco animato.*

Bless ye the Lord, the Lord for the a -

f poco animato.

Bless ye the Lord, bless ye the Lord for . . . the a - *f poco animato.*

Bless ye the Lord for the a - veng - ing, for the a -

f poco animato.

- veng - ing of Is - ra - el, for . . . the a - veng - ing . . . of Is - ra - el.

- veng - ing of Is - ra - el, for . . . the a - veng - ing . . . of Is - ra - el.

- veng - ing of Is - ra - el, for . . . the a - veng - ing . . . of Is - ra - el.

- veng - ing of Is - ra - el, for . . . the a - veng - ing . . . of Is - ra - el.

Y

BARAK.

mp

Ye that ride . . . on white ass - es,

pp

p

b.

3

ye that sit . . . on rich car - pets, ye that walk . . . by the

cres.

cres

cen

way,

Tell of it.

CHORUS.

SOPRANO.

ALTO.

TENOR.

BASS.

f

f

f

f

f

f

f

f

do.

Tell of it.

Tell of it.

Tell of it.

Tell of it, tell of it.

Tell of it, tell of it.

Tell of it, tell of it.

3

3

3

Far from the noise of . . . arch - ers in the
 3 3

pp DEBORAH. *f*
 There shall they re -
 places of . . . draw - ing wa - ter,
 3 3 f Ped. *

- hearse the righteous acts of the Lord, there . . . shall . . . they re -
 mp cres. mp

There . . . shall . . . they re -
 Ped. * Ped. *

f cres. rit.
 - hearse, they . . . shall re-hear the righteous acts . . . of . . . the
 cres. rit.
 - hearse, they . . . shall re-hear the righteous acts, the righteous acts of . . . the
 f cres. rit.

Allegro con brio.

Lord.

Lord.

CHORUS.

They shall re -

They shall re-hearce the right - eous acts of the Lord, the right-eous

Allegro con brio. $\text{♩} = 112.$

f marcato.

- hearce the right - eous acts of the Lord, the right - eous acts of the

acts . . . of the Lord, the right - eous acts of the

They shall re-hearce the right - eous acts of the Lord, they shall re -

Lord, shall re-hearce the right - eous acts, re -

Lord, they shall re - hearce the right - eous acts,

They shall re -

hearse . . . the right - - eous acts, the acts . . . of the
 hearse . . . the right - - eous acts,
 the right - - eous acts of the
 hearse the right - - eous acts of the Lord, the

AA

Lord, they shall re-hearse, they shall re - hearse
 they shall re-hearse the righteous acts, they shall re-hearse the
 Lord, they shall re - hearse . . . the right - eous
 right - - - eous acts, . . . the right - eous
 AA
 Org. Ped.

the right - eous acts of the Lord,
 right - eous acts . . . of . . . the Lord, the . . . right-eous
 acts, the right - eous acts of . . . the Lord, of the Lord, the
 acts, they shall re-hearse the

they shall re-hearre the right - - - eous
 acts of the Lord, the right - - - eous
 right - eous, right - - - eous acts, the right - - - eous
 right - eous acts, . . . the . . . right - eous acts, the right - - - eous

cres.

BB

cen - - do. *ff*
 acts, the right - eous acts of the Lord : *ff*
 acts, the . . . right - eous acts of . . . the Lord : *ff*
 acts, the . . . right - eous acts of . . . the Lord : *ff*
 acts, the . . . right - eous acts of . . . the Lord : *ff*

cen - - do. *ff*

then . . . the peo - ple of the Lord went down to the
 then . . . the peo - ple of the Lord went down to the

marcato.

ff

then . . . the peo - ple of the

then . . . the peo - ple of the Lord went down to the gates,

gates,

gates,

Lord went down to the gates, then . . . the peo - ple of the

then . . . the peo - ple of the

then . . . the peo - ple of the Lord,

then . . . the peo - ple of the Lord, the peo - ple of the

Lord went down to the gates,

Lord went down to the gates,

they shall re - hearse the right - eous acts of the

Lord went down to the gates,

CC

they shall re-hear the
Lord, even the righteous acts of His rule in Is - ra - el, ... the
they shall re-hear the righteous acts . . . of the

cres.
they shall re-hear the righteous acts of His rule in Is - ra - el, re-hear,

cres.
righteous acts of His rule in Is - ra - el, they shall re -

cres.
Lord, they shall re-hear,

cres. sempre.

rule in Is - ra - el, the . . . right - - - - -

they shall re - hearse the right - - eous acts of His

- hearse, they shall re - hearse the acts of His

they shall re - hearse the right - - eous acts of His

cres. sempre.

teous acts of the Lord,

rule . . . in Is - ra - el, they shall re -

rule . . . in Is - ra - el, the right - eous acts,

rule . . . in Is - ra - el, the right - eous acts,

DD


 The image shows a musical score for a vocal piece. The score consists of four staves of music, each with a vocal line and a harmonic accompaniment. The vocal parts are in soprano, alto, tenor, and bass. The harmonic parts are in piano, organ, and strings. The music is in common time, with a key signature of one flat. The vocal parts sing in a mix of short and long notes, with some sustained notes. The harmonic parts provide a harmonic foundation with sustained notes and chords. The vocal parts sing in a mix of short and long notes, with some sustained notes. The harmonic parts provide a harmonic foundation with sustained notes and chords.

they shall re-hear the right - eous
 - hearse . . . the acts, e - ven the right - eous acts . . . of the
 e - ven the acts, e - ven the right - eous acts . . . of the
 they shall re-hear the right - eous acts of the
 acts of the Lord, e - ven the right-eous acts . . . of His
 Lord, of the Lord, e - ven the right - eous acts of His
 Lord, they shall re-hear the right - eous acts of His
 Lord, they shall re - hearse the acts of His

EE
Andante maestoso.

rit.

rule in Is - - - ra - el,

rit.

rule in Is - - - ra - el,

rit.

rule . . . in Is - ra - el,

rit.

rule . . . in Is - ra - el,

Andante maestoso. ♩ = 80.

EE

*Allargando al fine.**ff*

they shall re -

ff

they

ff

they shall re -

ff

they

Allargando al fine.

- hearse the right - eous acts of the Lord, . . . e - ven the
 shall re - hearse the acts . . of the Lord, . . . e - ven the
 - hearse the right - eous acts of the Lord, of the Lord, e - ven the
 shall re - hearse . . . the right - - - eous

rit.
 right - eous acts . . of His rule in Is - - - ra - el.
 rit.
 right - eous acts of His rule in Is - - - ra - el.
 rit.
 right - eous acts of His rule in Is - - - ra - el.
 rit.

END OF PART I.

PART II.

With energy. $\text{d} = 100.$

sf *f* *cres - cen - do.*

f *ff* *cres. sempre.*

marcato.

BARAK.

A - wake, A - wake, . . . Deb - or - ah:

sf *mf*

a - wake, . . . a - wake, ut-ter a song, . . .

a - wake, . . . a - wake, ut-ter a song, ut-ter a song, a-wake,

a - wake, ut-ter a song:

CHORUS.

A - wake, . . . a - wake, *sempr. cres.*

A - wake, . . . a - wake, *sempr. cres.*

A - wake, . . . a - wake, *sempr. cres.*

A - wake, . . . a - wake, . . . ut-ter a *sempr. cres.*

A - wake, . . . a - wake,

f

Deb - or - ah, . . . a - wake, . . . Deb - or - ah . . . a -

Deb - or - ah, a - wake, . . . ut - ter a song, . . . ut - ter a song, a -

song, a - wake, a - wake, a - wake, . . . ut - ter a song, . . . ut - ter a

a - wake, . . . a - wake, . . . ut - ter a song, . . . a - wake, a -

f *cres. molto.* Deb - or - ah, a - wake, ut - ter a song: . . .

- - wake, a - wake, ut - ter a song, a - wake, a - wake, ut - ter a song: . . .

cres. molto. - - wake, . . . ut - ter a song, a - wake, a - wake, ut - ter a song: . . .

song, a - wake, ut - ter a song, a - wake, a - wake, ut - ter a song: . . .

cres. molto. - - wake, . . . ut - ter a song, a - wake, a - wake, ut - ter a song: . . .

cres. molto. > > > *ff*

DEBORAH.

A - rise, . . . Ba - rak, . . . and lead thy cap -

Ped. v

tiv - i - ty cap - tive, a - rise, a - rise, . . . Ba - rak, and

f

CHORUS.

lead . . . thy cap - tiv - i - ty . . . cap - tive,

A - rise, . . . Ba - rak, a -rise,

A -rise, a -

A -rise, . . . Ba - rak, a -rise, a -

A -rise, a -

cres.

thou son of A - bin - o - am.

Ba - rak, Ba - rak, . . . a - rise, . . . a - rise, Ba - - rak.

- rise, . . . Ba - rak, . . . a - rise, . . . a - rise, Ba - - rak.

- rise, . . . Ba - rak, . . . a - rise, . . . a - rise, Ba - - rak.

- rise, . . . Ba - rak, . . . a - rise, . . . a - rise, Ba - - rak.

sf *sf* *ff*

ff *p*

rit. *p* *fp* *Più moderato.* *marcato.* $\text{d} = 96.$

BARAK. **E**

Then came down a remi-nant of the no-bles and the peo - ple: the

Lord came . . . down for me a - gainst the might-y, the

Lord came down for me a - gainst the might-y, the

f

cres. p cres. - cen - do.

f cres. f 3 cres.

F

Lord came . . . down for me a - gainst . . . the . . . might-y.

CHORUS.

Then came down a rem-nant of the

F

f *p* *mf*

no - bles and the peo - ple : the Lord came . . . down for me a - gainst the

no - bles and the peo - ple : the Lord came . . . down for me a - gainst the

no - bles and the peo - ple : the Lord came . . . down for me a - gainst the

no - bles and the peo - ple : the Lord came . . . down for me a - gainst the

f

mighty, the Lord came down for me a -

mighty, the Lord came down for me a -

mighty, the Lord came down for me a -

mighty, the Lord came down for me a -

mp *cres* *cen* *do.* *f* *p*

G

- against the mighty, the Lord came... down for me a - against the

- against the mighty, the Lord came down for me a - against the

- against the mighty, the Lord came... down for me a - against the

- against the mighty, the Lord came... down for me a - against the

f *p* *f*

DEBORAH.

cres.

Out of E-phra-im came down they whose root is in

might - y.

might - y.

might - y.

might - y.

p

H cres.

f

Am - alek ;

af - ter thee, Ben - ja - min,

E-phraim, E - phraim ;

E-phraim, E - phraim ;

f
Ben-ja-min,

a - mong thy . . . peo - ples ;

BARAK. *mf*

Out of

af - ter thee, Ben - ja-min,

Ben - ja-min, af - ter thee, Ben - ja-min,

af - ter thee, Ben - ja-min,

Ben - ja-min, af - ter thee, Ben - ja-min,

f *p* *f* *p*

Ma - chir came down gov - ernors, and out of Zeb - u - lun they that

fp *cres*

han - dle the mar - shal's staff. . . .

And the prin-ces of Is - sa-char

cres - een - do.

as was . . . Is - sa-char,

were with Deb - or - ah; as was Is - sa-char, cres

were with Deb - or - ah; as was . . . cres

as was Is - sa-char, as was . . . cres

as was Is - sa-char, so was Ba - rak, as was . . . cres

cres cen 3

cres - cen - do. J
 so . . . was Ba - rak.

 cen do. ff marcato.
 so was Ba - rak. Then came down a rem - nant of the
 cen do. ff marcato.
 Is - sa-char, so was Ba - rak. Then came down a rem - nant of the
 cen do. ff marcato.
 Is - sa-char, so was Ba - rak. Then came down a rem - nant of the
 cen do. ff marcato.
 Is - sa-char, so was Ba - rak. Then came down a rem - nant of the
 cen do. ff marcato.

no - bles and the peo - ple. The Lord came . . . down for me a -
 no - bles and the peo - ple. The Lord came . . . down for me a -
 no - bles and the peo - ple. The Lord came . . . down for me a -
 no - bles and the peo - ple. The Lord came . . . down for me a -
 no - bles and the peo - ple. The Lord came . . . down for me a -

- gainst the mighty, the Lord came down for me a -
 - gainst the mighty, the Lord came down for me a -
 - gainst the mighty, the Lord came down for me a -
 - gainst the mighty, the Lord came down for me a -
 Ped. * K accel.
 - gainst the mighty. In - to the val - ley they rush-ed forth, ...
 - gainst the mighty. In - to the val - ley they rush-ed forth, ...
 - gainst the mighty. In - to the val - ley they rush-ed forth, ...
 - gainst the mighty. In - to the val - ley they rush-ed forth, ...
 K accel. e cres.
 . . . they rush - ed forth at his feet.
 . . . they rush - ed forth at his feet.
 . . . they rush - ed forth at his feet.
 . . . they rush - ed forth at his feet.
 accel.

in
 in Ta - an - ach by the wa - ters of Me - gid - do,
 kings of Ca - na - an,
 kings of Ca - na - an, ^A
 Ta - an - ach by the wa - ters of Me - gid - do,
 then . . . fought the
 then . . . fought the kings, . . . fought
 then fought the kings, . . . then . . . fought
 then . . . fought the kings, . . . the kings came and fought.
 kings, . . . then fought, . . . the kings came and fought.
 the kings, . . . the kings came and fought.
 the kings, . . . the . . . kings, the kings came and fought.
 M ^A ^A O ^A
 Hugh Blair—The Song of Deborah and Barak

they . . . fought from hea - ven, the
 stars in their cours - es, they fought . . . from hea - ven, they
 . . . fought from . . . hea - ven, they fought from hea - ven, they
 fought from heav'n, the stars, . . . they fought from heaven, the
 stars . . . in their cours - es fought a - gainst
 fought, they fought from heaven, they fought from heaven a - gainst
 fought from heaven, they fought from heaven a - gainst
 stars . . . in their cours - es fought a - gainst

Sis - er - a, fought . . . a - gainst Sis - er - a, they fought a - gainst
 Sis - er - a, fought . . . a - gainst Sis - er - a, they fought a - gainst
 Sis - er - a, fought . . . a - gainst Sis - er - a, they fought a - gainst
 Sis - er - a, fought . . . a - gainst Sis - er - a, they fought a - gainst

59

Sis - er - a. The riv - er Ki - shon

Sis - er - a. The riv - er Ki - shon

Sis - er - a. The riv - er Ki - shon

Sis - er - a. The riv - er Ki - shon

Sis - er - a. The riv - er Ki - shon

Sis - er - a. The riv - er Ki - shon

R

swept them a - way, that an - - cien

swept them a - way, that an - - cien

swept them a - way, that an - - cien

swept them a - way, that an - - cien

swept them a - way, that an - - cien

R

riv - er, the riv - er Ki - shon

riv - er, the riv - er Ki - shon

riv - er, the riv - er Ki - shon

riv - er, the riv - er Ki - shon

riv - er, the riv - er Ki - shon

cres. molto.

Ped. * Ped. * Ped. * Ped.

S

swept . . . them a - way, . . .

swept . . . them a - way, . . .

swept . . . them a - way, . . .

swept . . . them a - way, . . .

rit.

swept . . . them a - way.

rit.

swept . . . them a - way.

Largo maestoso.

DEBORAH. *ff* O my soul, my soul, . . .

BARAK. *ff* O my soul, thou . . .

Largo maestoso. $\text{♩} = 66.$ *cres.* *cen - do.* *f* *ff*

Allargando.

thou hast trod - den down strength, O my soul, thou hast

thou hast trod - den down strength, O my soul, thou hast

hast trod - den down strength, thou hast trod - den down strength, O my

hast trod - den down strength, thou hast trod - den down strength, O my

hast trod - den down strength, thou hast trod - den down strength, O my

hast trod - den down strength, thou hast trod - den down strength, O my

Allargando.

molto rit.

trod-den, hast trod-den down strength, thou hast
molto rit.

trod-den, hast trod-den down strength, thou hast trodden down strength, thou hast

molto rit.

soul, thou hast trod-den down strength, thou hast trod-den down, hast trod-den down
molto rit.

soul, thou hast trod-den down strength, thou hast trod-den down, hast trod-den down
molto rit.

soul, thou hast trod-den down strength, thou hast trod-den down, hast trod-den down
molto rit.

soul, thou hast trod-den down strength, thou hast trod-den down, hast trod-den down
molto rit.

soul, thou hast trod-den down strength, thou hast trod-den down, hast trod-den down
molto rit.

d = 58.

molto rit.

Ped. *

U

trod-den down strength.

U

trod-den down strength.

8

strength.

8

strength.

8

strength.

8

strength.

U

Più moto. d = 80.

fp

fp

BARAK.

mf *p*

Curse ye, curse ye Me - roz, said the an - gel of the

pp *sf* *p*

Lord, curse ye

sf *sf* *sf*

Curse ye, curse ye.. Me - roz,

sf *sf* *sf*

Curse ye, curse ye.. Me - roz,

poco agitato.

bit-ter - ly the inhab- itants there - of ; be - cause they came not to the

p

poco agitato.

help of the Lord against the mighty, be-cause they

CHORUS. *sf* *sf* *mf*

Curse ye, curse ye Me - roz,
sf *sf*

Curse ye, curse ye Me - roz,
sf *sf*

Curse ye, curse ye Me - roz,
sf *sf*

Curse ye, curse ye Me - roz,

V

sf *sf* *fp*

came not to the help of the Lord

mf

be - cause they

mp

be - cause they came not to the *mf*

poco accel. *p* *mf*

be - cause they

be - cause they came not, they came not to the

poco accel. *cres* *cen* *do.*

W *Più agitato.**mf*

a - gainst the might - y, they

cres - cen - do. rit.

came not to the help of the Lord

rit. sf

help of the Lord

came not to the help of the Lord

rit. sf

help of the Lord

W *Più agitato.*

came not,

mf

a - gainst the might - y, they came not to the

a - gainst the might - y, the might - y, they came not to the

mf

a - gainst the might - y, they came not to the

a - gainst the might - y, the might - y, they came not to the

*pp*cres - cen do. *f**Ped. * Ped.*

*

rit. a tempo.



rit. a tempo.

help of the Lord a-gainst the might - y,
rit. a tempo.

Curse ye,

help of the Lord a-gainst the might - y,
rit. a tempo.

Curse ye,

help of the Lord a-gainst the might - y,
rit. a tempo.

Curse ye,

help of the Lord a-gainst the might - y,

Curse ye,

a tempo.

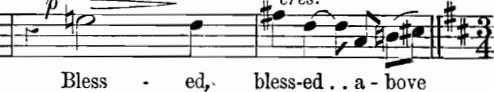
rit. fp

Curse ye,

a tempo.

Curse ye,

DEBORAH.



Mer-oz.

curse ye Meroz.

curse ye Meroz.

curse ye Meroz.

curse ye Meroz.

♩ = 69.

X



wo - men shall Ja-el be, the wife of He - ber the Ke - nite;
p legato.

bless - ed shall she be a - mong women in the tent. *He*
fp *cres.*

ask - ed wa - ter, 3 she gave him milk; she brought forth
fp *cres.* *cen*

butter in a lord - ly dish. 3
 do. 3 accel. *p* *fp* 3

Y *Recit. parlando.*
 She put her hand to the nail, and her
p poco rit. *fp* 3 *Recit.*

a tempo.

right hand to the workmen's hammer : and with the ham-mer she smote

a tempo.

pp *cres.* *3* *cres.* *3* *cen* *do.*

Sis - er - a, she shatter'd his head, yea, shatter'd his head ; yea, she

f *fp* *sf*

pierce - ed and struck through his tem - ples.

Lento. f

At her feet he bow - ed, he fell, he lay :

Lento. = 69.

fp *pp rit.*

where he bow-ed,

CHORUS. *a tempo.*

At her feet he bow-ed, he fell, he lay : .

At her feet he bow-ed, he fell, he lay : .

At her feet he bow-ed, he fell, he lay : .

At her feet he bow-ed, he fell, he lay : .

a tempo. *pp* *pp*

there he fell down— dead ! .

there he fell down— dead !— dead !

ppp *fp* *fp* *pp*

AA

Larghetto.

BARAK.

p Thro' the win- dows she*Larghetto.* $\text{d} = 76.$

look-ed forth and eri - ed, the mo-ther of Sis - er-a cri-ed thro' the lat-tice,

Why . . . is his cha-riot so long in com-ing? why

DEBORAH.

cres.

tar - ry the wheels of his cha-riots? why tar - ry the wheels of his

tar - ry the wheels of his cha-riots? why tar - ry the wheels of his

tar - ry the wheels of his cha-riots? why tar - ry the wheels of his

BB *Tempo 1mo.*

char - iots ?

rit. mp

Her wise . . . la - dies an - swered her,

1st SOPRANO. BB

2nd SOPRANO.

ALTO.

BB *Tempo 1mo.*

rit. *p* *cres.*

yet . . . she re-peat - eth

have they not . . . di - vi - ded the spoil? have they not found, . . .

have they not di - vi - ded the spoil? have they not found, have they not di -

have they not . . . di - vi - ded the spoil? have they not found, have they not di -

mf

CC *mp* 3

Why . . . is his cha-ri-ot so long . . . in
 her words un - to her - self.

have they not di-vi-deed the spoil ? have they not
 vi - ded, di - vi-deed the spoil ? have they not found, have they not
 vi - ded, di - vi-deed the spoil ? have they not found,

CC *p* *pp*

poco agitato.

3

ff.

com-ing ? Have they not found, have they not found, have they not di - vi - ded the spoil ?

found, have they not found, have they not di- vi - ded the

found, have they not found, have they not di- vi - ded the

have they not, have they not found, have they not di- vi - ded the

cres.

fp

cres.

f

spoil, di - vi - ded the spoil ? two

spoil, di - vi - ded the spoil ? a dam-sel, two damsels, two

spoil, di - vi - ded the spoil ? a dam-sel, two damsels, two

to Sis - er - a a spoil . . of dy - - ed garments,

dai n sel s to ev - 'ry man,' a spoil of dy - ed garments,

dam-sels to ev - 'ry man,' a spoil of dy - ed garments,

dam-sels to ev - 'ry man,' a spoil of dy - ed garments, of

cres - cen - do. fp fp

DD

f

a spoil, a spoil,

poco accel.

f

of dy - ed garments of em-broid - er - y on both sides, a

poco accel.

f

of dy - ed garments of em-broid - er - y on both sides, a

poco accel.

f

dy - ed, dy - ed garments of em-broid - er - y on both sides, a

DD

cres - cen - do. f

p poco accel.

3

meet for the necks . . . of them . . that take the spoil, . . . that take the

spoil, meet for the necks of them . . that take . . the spoil, that

spoil, meet for the necks of them that take . . the spoil, that

spoil, meet for the necks of them . . that take . . the spoil, that

fp

p

rit.

spoil ?

rit. a tempo.

them that take the spoil ?

rit. a tempo.

them that take the spoil ?

rit. a tempo.

them that take the spoil ?

rit. a tempo.

2

Grave.

1st SOPRANO. EE ff ff

2nd SOPRANO. So let all Thine en - e-mies per-ish :

1st ALTO. So let all Thine en - e-mies per-ish : sf

2nd ALTO. So let all Thine en - e-mies per-ish : sf

1st TENOR. So let all Thine en - e-mies per-ish : ff ff

2nd TENOR. So let all Thine en - e-mies per-ish : sf

1st BASS. So let all Thine en - e-mies per-ish : ff ff

2nd BASS. So let all Thine en - e-mies per-ish : sf

So let all Thine en - e-mies per-ish : ^ ^

Grave.

EE ff ff

ff ff ff ff

DEBORAH.
Poco animato.

76

FF

But let them that love Him . . . be as the sun when he go - eth
BARAK.

But let them that love Him . . . be as the sun when he go - eth
Poco animato.

FF

cres - - *cen* - - *do.*

forth, when he go - eth forth in his might,
cres - - *cen* - - *do.*

forth, when he go - eth forth in his might,

cres

but let them that love Him, . . . let them that

cres

but let them that love Him, . . . let them that

cres

but let them . . . that love . . . Him, let them that

cres

but let them that love Him, . . . let them that

cres

but let them that love . . . Him, let them that

cres

but let them that love . . . Him, let them that

cres

but let them that love . . . Him, that

cres

But let them that love . . . Him, that

cres

cres - - *cen* - - *do.*

cres - -

when he go - eth forth . . .

when he go - eth forth . . .

cen - - do sempre.

love Him . . . be as the sun when he go - eth forth, go - eth forth . . .

cen - - do sempre.

love Him . . . be as the sun when he go - eth forth, go - eth forth . . .

cen - - do sempre.

love Him . . . be as the sun when he go - eth forth, go - eth forth, when he

cen - - do sempre.

love Him . . . be as the sun when he go - eth forth, when he

cen - - do sempre.

love Him, as the sun, be as . . . the sun, go - eth forth, when he

cen - - do sempre.

love Him . . . be as the sun, be as . . . the sun, go - eth forth, when he

cen - - do sempre.

love Him . . . be as the sun when he go - eth forth, when he

cen - - do sempre.

love Him . . . be as the sun when he go - eth forth, when he

cen - - do sempre.

love Him . . . be as the sun when he go - eth forth, when he

ff

in his might, in his might.
 in his might, in his might.

in his might, in his might.
 in his might, in his might.

go - eth forth in his might, in his might.
 go - eth forth in his might, in his might.

go - eth forth in his might, in his might.
 go - eth forth in his might, in his might.

go - eth forth in his might, in his might.
 go - eth forth in his might, in his might.

cres - cen - do. sff rit. fff